IRON MAIDEN SOMEWHERE BACK IN TIME
THE BEST OF: 1980-1989

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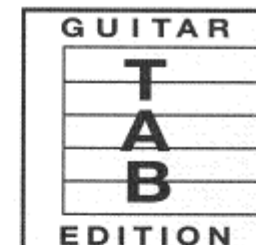
SOMEWHERE BACK IN TIME
THE BEST OF: 1980-1989

Scanner - Joey

* LIVE VERSIONS

Published by
Wise Publications
14-15 Berners Street, London, W1T 3LJ, UK.

Exclusive distributors:
Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk, IP33 3YB, UK.

Music Sales Pty Limited
20 Resolution Drive, Caringbah,
NSW 2229, Australia.

Order No. AM995764
ISBN 978-1-84772-792-3

Edited by Tom Farncombe.
Music arranged by Martin Shellard.
Music processed by Paul Ewers Music Design.

www.musicsales.com

WISE PUBLICATIONS
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London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

GUITAR TABLATURE EXPLAINED

Guitar music can be notated in three different ways: on a musical stave, in tablature, and in rhythm slashes.

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone (½ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a ¼ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

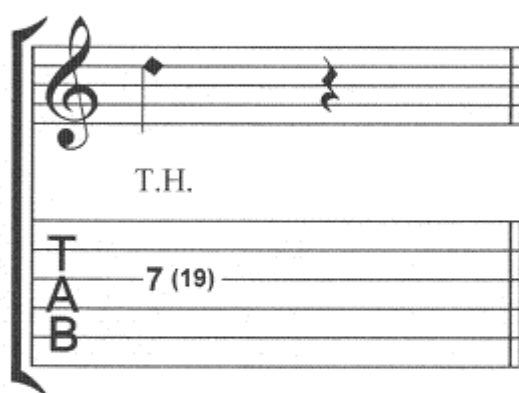
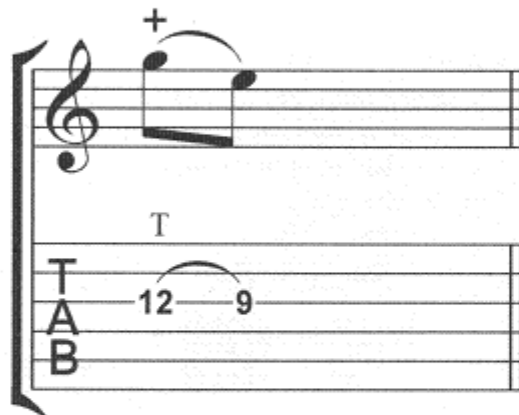
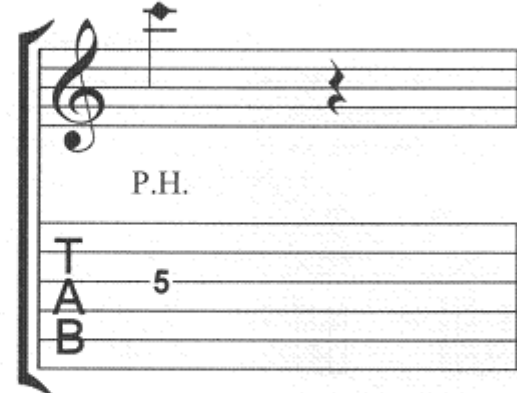
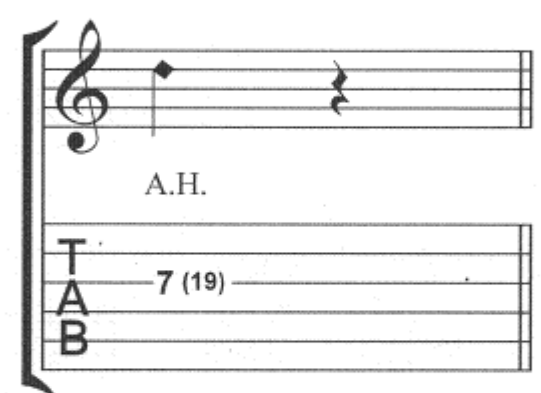
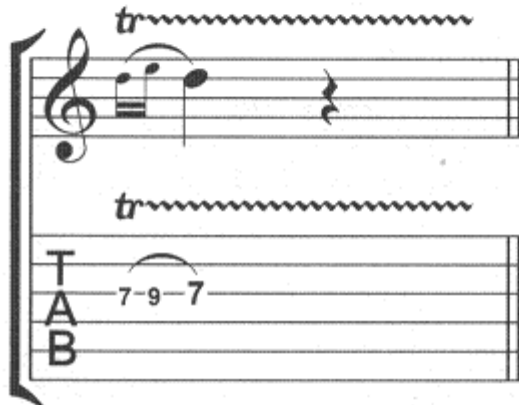
MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

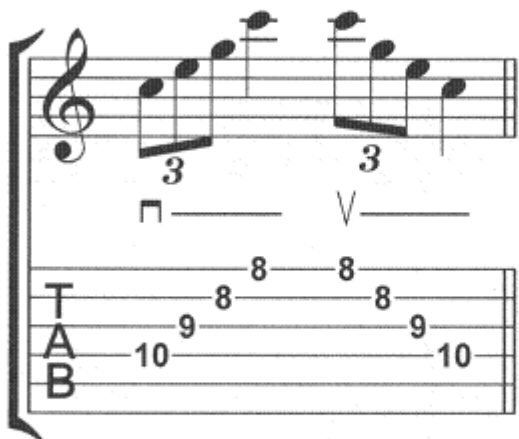
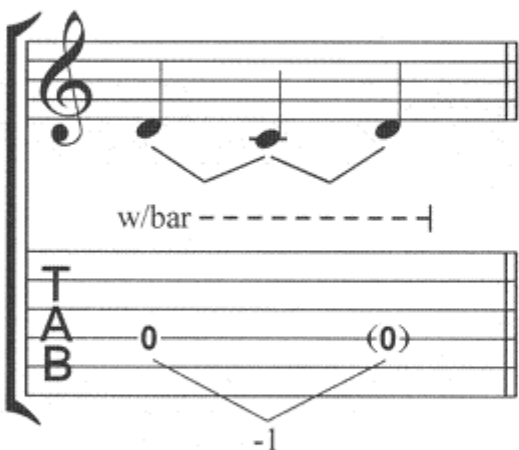
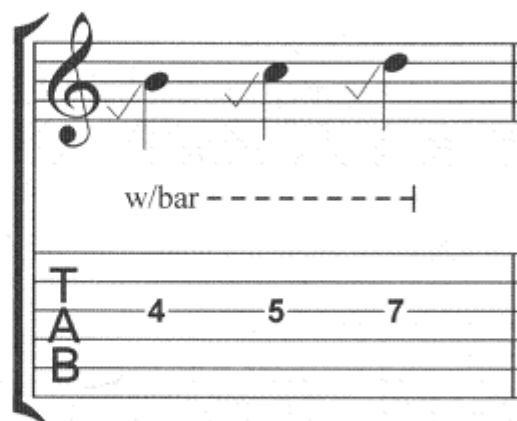
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

TAP HARMONIC: The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)

TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

ARTIFICIAL HARMONIC: The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.

RAKE: Drag the pick across the strings with a single motion.

TREMOLO PICKING: The note is picked as rapidly and continously as possible.

ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.

SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.

VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.

-1/2 -1/2 -1/2

w/bar

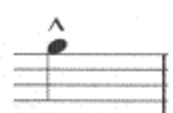
-1/2 -1/2 -1/2

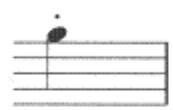
TAB

7 7 7

Additional musical definitions

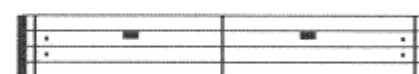
(accent) Accentuate note (play it louder)

D.S. al Coda Go back to the sign (𝄋), then play until the bar marked ***To Coda*** ⊕ then skip to the section marked ⊕ ***Coda***

(accent) Accentuate note with greater intensity

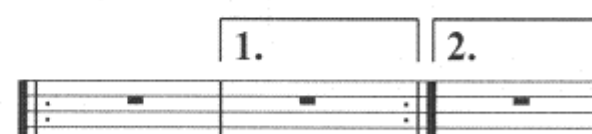
D.C. al Fine Go back to the beginning of the song and play until the bar marked ***Fine.***

(staccato) Shorten time value of note

tacet Instrument is silent (drops out).

⊓ Downstroke

V Upstroke

Repeat bars between signs

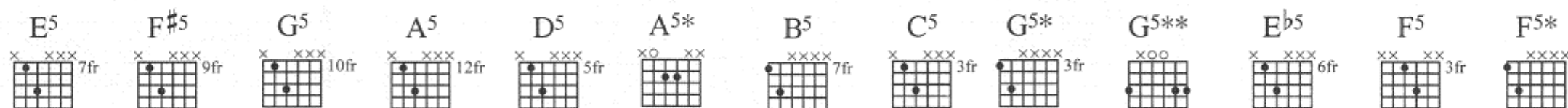
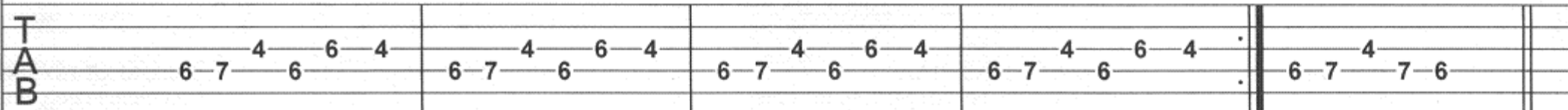
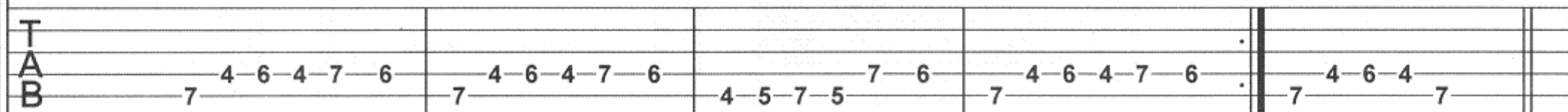
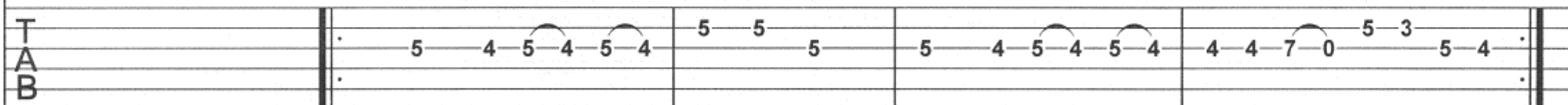
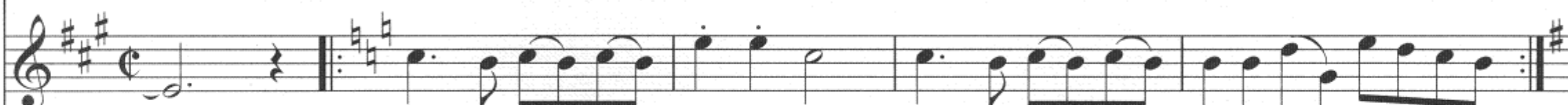
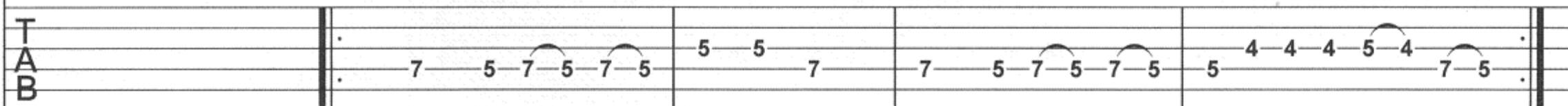
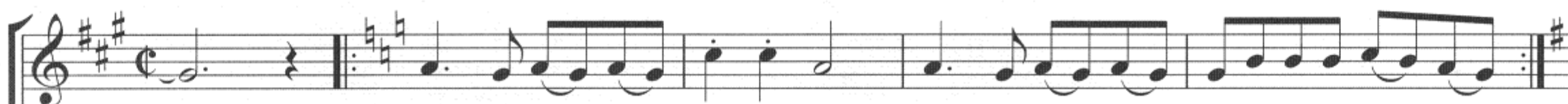
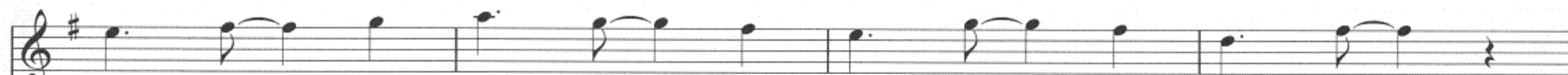
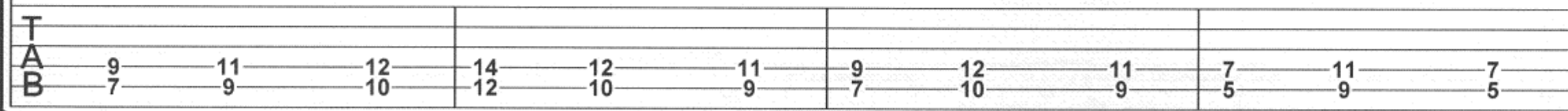
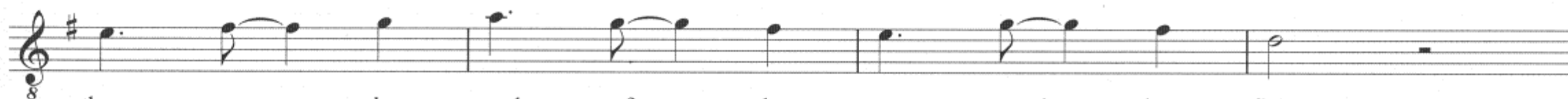
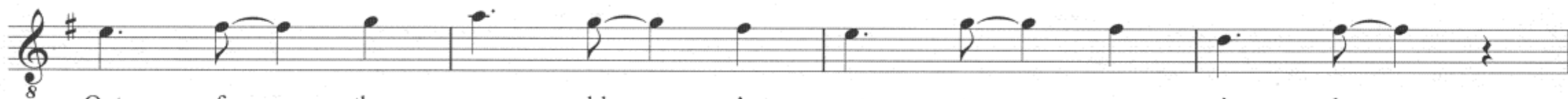
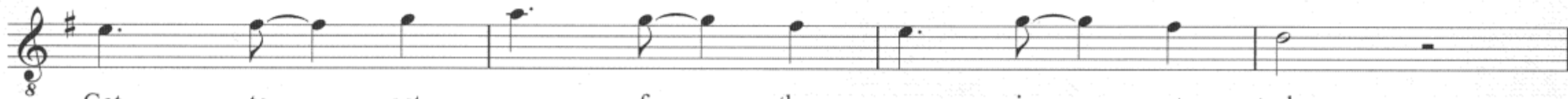
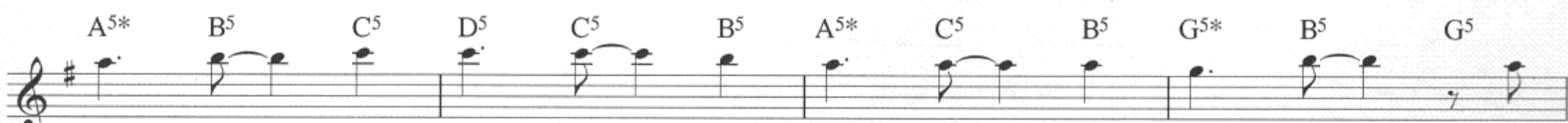
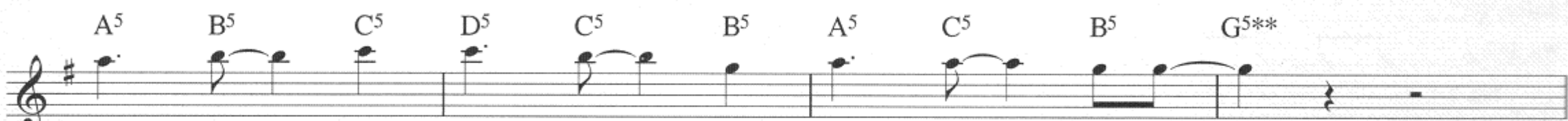
NOTE: Tablature numbers in brackets mean:
1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.

1. 2.

When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

ACES HIGH (LIVE)

Words & Music by Steve Harris

CHURCHILL'S SPEECH:

We shall go on to the end... we shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our Island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender...

Verse
E5 F#5 G5 A5 G5 F#5 E5 G5 F#5 D5 F#5 D5
1. There goes the si - ren that warns of the air raid,
2. Mov - ing to fire at the main - stream of bomb - ers
Gtrs. 1+2
cont. in slashes
then comes the sound of the guns send - ing flak.
let off a sharp burst and then turn a - way.
Out for the scram - ble, we've got to get air - borne.
Roll ov - er, spin round to come in be - hind them,
Got to get up for the com - ing at - tack.
move to their blind - sides, fir - ing a - gain.
rhy. cont. sim.
A5* B5 C5 D5 C5 B5 A5* C5 B5 G5* B5 G5
Jump in the cock - pit and start up the en - gines, re -
Ban - dits at eight o' clock move in be - hind us,
- move all the wheel blocks, there's no time to waste.
ten M. E. 1 - 0 - 9's out of the sun. As -
G5**
Gath - er - ing speed as we head down the run - way,
- cend - ing and turn - ing our Spit - fires to face them,

A5 B5 C5 D5 C5 B5 A5 C5 B5 G5**
got to get air - borne be - fore it's too late.
head - ing straight for them, I press down my guns.
Pre-Chorus
(E)
Run-ning, scram - bling, fly-ing.
Roll - ing, turn - ing, div-ing.
Gtrs. 1+2
Fig. 1
Roll - ing, turn - ing, div - ing, go-ing in a-gain.
Roll - ing, scram-bling fly - ing, go-ing in a-gain.
Gtr. 2
Gtr. 1
Gtrs. 1+2 w/ Fig. 1
Run - ning, scram - bling, fly - ing.
Roll - ing, turn - ing, div - ing.
cont. in slashes
Roll - ing, turn - ing, div - ing.
Roll - ing, scram - bling, fly - ing.
Chorus E5 C5* D5
Gtrs. 1+2
Fig. 2
Run, live to
Gtrs. 1+2 play Fig. 2
E5 C5 D5 E5
fly, fly to live,

C5
D5
E5
do
or
die.
C5
D5
G5**
Eb5
F5
Gtr. 2 cont. in stave
Won't
you
run,
live
to
G5**
Eb5
F5
G5**
Eb5
fly,
fly
to
live.
Gtr. 2
Harm.
w/bar
-1
Gtrs. 1+2 cont. in slashes
F5
G5**
F5*
Gtrs. 1+2
rhy. cont. sim.
To Coda
Ac
es
high.
Ow!
Interlude
Gtrs. 1+2
A5**
D5
A5*
A5*
P.M.
D5
A5*
1.
2.
Gtr. 2 cont. in slashes

Gtr. Solo
A5*
F5*
Gtr. 2
rhy. cont. sim.
Gtr. 1
full
G5*
A5*
C5
D5
tr
A5*
F5*
G5*
A5*
C5
D5
Gtr. 2
8va
Gtr. 1 cont. in slashes
B5
G5**
A5
Gtr. 1
rhy. cont. sim.
(Gtr. 2)

B5
D5
E5

B5
G5**
A5*
full
1/2

B5
D5
E5
8va
full

Interlude
Gtrs. 1+2
A5*
D5
A5*
A5*
P.M.
P.M.
P.M.

D5
A5*
1.
2.
D.S. al Coda
P.M.
P.M.
Gtr. 2 cont. in slashes

Coda
Gtr. 1
(A5)
(F5)
(G5)
(A5)
Gtr. 2
1.
2.
Slowly
(F5)
(G5)
(F5)
(G5)
(A5)
P.S.

2 MINUTES TO MIDNIGHT

Words & Music by Bruce Dickinson & Adrian Smith

(A)
(D)
Here's my gun for a bar-rel of fun, for the love of liv-ing death.
oil the jaws of the war ma-chine and feed it with our ba - bies.
tune of starv-ing mil - lions, to make a bet-ter kind of gun.
The
Pre-Chorus
half-time
*Am
F/A
G/A
Am7
kill - ers breed, or the de - mon seed. The
Gtrs. 1+2
P.M.
*chords implied by harmony

F
Fsus4
F
C
G
gla - mour, the for - tune, the pain. Go to
P.M.

Am
F/A
G/A
Am7
war a - gain, blood is free - dom's stain. Don't you
P.M.

F
Fsus4
F
Esus4
E
end half-time
pray for my soul any - y - more. Two
P.M.
P.M.
P.M.
Chorus
(A)
C5
G5
Dm
min - utes, to mid - - night. The hands
P.M.
P.M.
let ring
F5
G5*
that threat - en doom. Two
let ring
(A)
C5
G5
Dm
mi - nutes, to mid - - night. To kill
P.M.
P.M.
let ring

To Coda
F5
G5*
A5
the un - born in the womb.
P.M.
1. Interlude
(A)
2. The
2. Solo
Gtr. 3
A5*
E5/A
G5/A
F5*
C/E
Dadd4
Gtr. 3 + 4
f w/dist.
w/bar
full
-2 1/2
Fig. 2...

A5* E5/A G5/A F5* C/E Dadd4

8va

Gtrs. 1+2 play Fig. 2

full full

hold bend

w/bar

Gtr. 4

f w/dist.

1/2 full 1/2 1/2

hold bend

E5
Em7
C5/E
A/E
full
full
Fig. 3...
P.M.
A5
w/bar
...Fig. 3 ends
Gtrs. 1+2 w/ Fig. 3
1/2
8va
P.H.

Interlude
C5
D5*
E5
D5*
1.
G5 D5* E5
2.
G5 D5* E5
Gtr. 3
1° only
Gtrs. 1+2
mp
f
w/bar
w/bar
C
D
Em7*
w/bar
w/bar
w/bar
full
Gtr. 1
Gtr. 2
mp
C
D
w/bar
full
w/bar
Gtrs. 1+2

(E)
w/bar
P.M.
C5
D5*
w/bar
w/bar
P.S.
(A)
P.M.
Gtr. 3 tacet
1.
2.
D.S. al Coda
A5
(3.) The
Coda
G5/A*
A5*
F5/A
G5/A
Mid - night,
mid - night,

C5/A
D5/A
C5
A5
mid - night,
is all night.
T
A
B

Gtr. 3
G5/A*
A5*
F5/A
G5/A
P.M.
T
A
B

1.
C5/A
D5/A
C5
A5
P.M.
T
A
B

2.
C5/A
D5/A
C5
A5
Mid - night,
all night.
P.M.
T
A
B

THE TROOPER

Words & Music by Steve Harris

*Chords implied by bass

D5 G5 D5 C5
D5 G5 D5 E5
tr
1.
2.
cont. in slashes
Verse
Gtrs. 1 + 2
1. You'll take my life but I'll take yours too,
you'll fire your mus - ket but I'll
run you through.
So when you're wait - ing for the next at - tack,
you'd bet - ter stand there's no turn - ing back.
P.M.
The bu - gle sounds, the charge

D5 G5 D5 E5
D5 G5 D5 C5
P.M.
be - gins,
but on this bat - tle - field
no one wins.
D5 G5 D5 E5
The smell of ac - rid smoke and hor - ses' breath,
as I plunge on in - to
D5
cont. in stave
cer - tain death.
Oh.
D5
Oh.
E5
D5 G5 D5 E5

Gtr. 1
D5 G5 D5 E5
Gtr. 2

D5 G5 D5 C5
C5 F5 C5 D5

1.
2.
D5 G5 D5 E5
D5 G5 D5 E5

Verse
D5 G5 D5 E5
2. The horse he sweats with fear we break to run, the might - y roar_ of the
3. We get so close, near e - nough to fight when a Rus - sian gets me
Gtrs. 1 + 2
P.M.
D5 G5 D5 C5
Rus - sian guns.___ And as we race to - wards the hu - man wall.
in his sights.___ He pulls the trig - ger and I feel the blow.
D5 G5 D5 E5
The scent of pain as my com - rades fall._ We hur - dle bod - ies that lay
A burst of rounds take my horse be - low._ And as I lay there gaz - ing
on the ground, and_ the Rus - sians fire an - oth - er round.___
at the sky, my bo - dy's numb and my throat is dry.______
D5 G5 D5 C5

D5 G5 D5 E5
We get so near yet so far a - way. We won't live to fight an -
And as I lay for - got - ten and a - lone, With - out a tear I draw my
P.M.
P.M.
D5
E5
- oth - er day.
part - ing groan.
Oh.
D5
Oh.
P.M.
E5
To Coda
D5 G5 D5 E5
Gtr. 1
8va
Gtr. 2 cont. in slashes
P.M.
full

Solo
Gtr. 2
rhy. cont. sim
E5
D5
B5
C5
D5
full
8va

D5
B5
C5
D5
A5
Gtr. 1
Gtr. 2
(8)
full
G5
E5*
rhy. cont. sim
tr
1/2
1/4
F5*
G5*
A5
E5*
F5*
G5*
A5
8va
G5*
E5*
F5*
G5*
A5
-1

D.S. al Coda

G5
E5
F5
D5 G5 D5 E5
(8)
full
full
full full
full

Coda
E5
(E)
P.M.

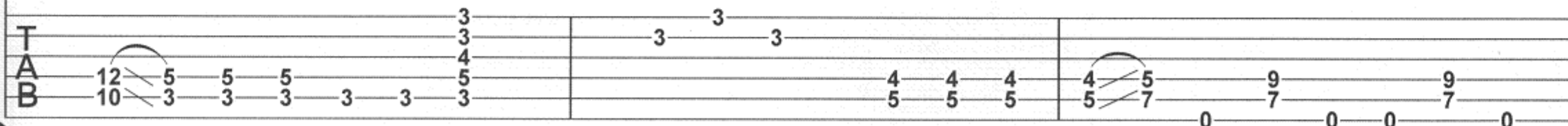
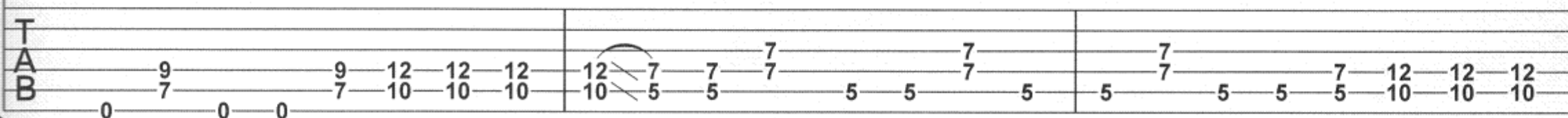
Gtr. 1
sim.
Gtr. 2

Gtrs. 1 + 2
D5 E5

WASTED YEARS

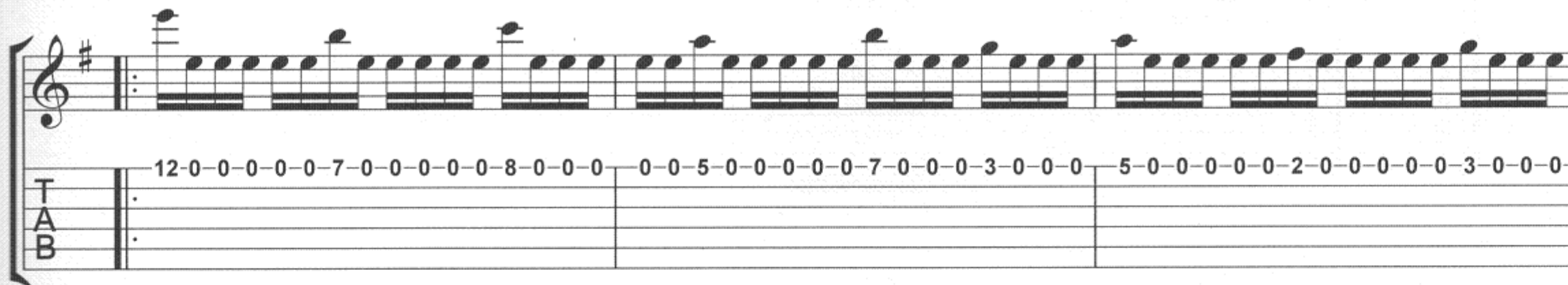
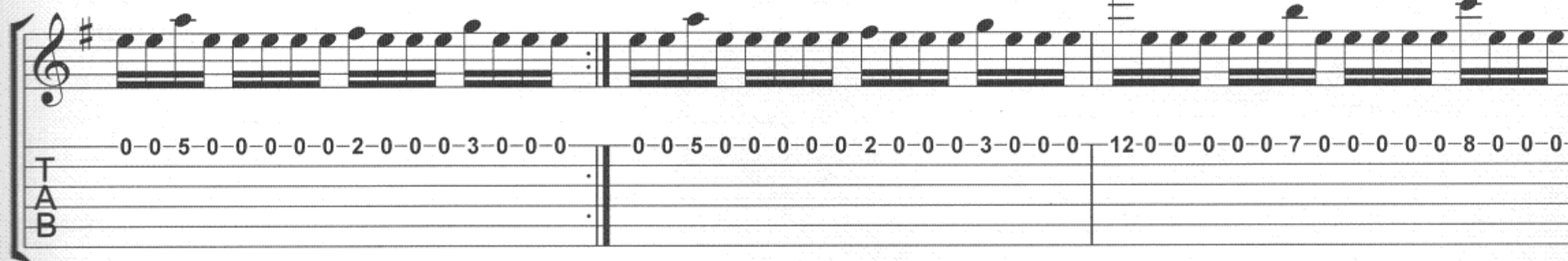
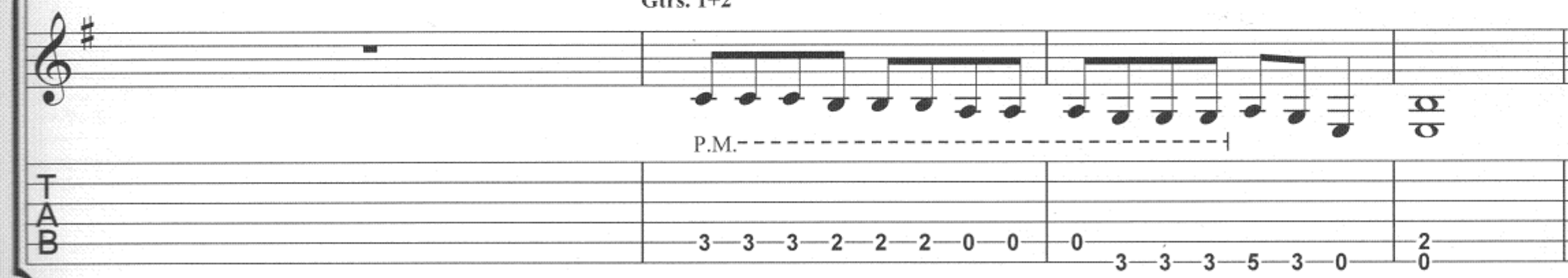
Words & Music by Adrian Smith

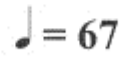
2.
D5
Gtrs. 2+3
1. From the
w/bar
Verse
D5 E5
G5
C5 D5
coast of gold, a-cross the sev-en seas. I'm
(2.) close my eyes, and think of home. An-oth-er
3. Too much time on my hands, I got you on my mind. Can't
2° only
P.M.
Gtr. 1 tacet
Gtrs. 2+3
1° & 3° only
D/F#
tra-vel-lin' on, far and wide. But
ci-ty goes by, in the night. Ain't it
ease this pain, so ea-si-ly. When you

C5
Cmaj7sus2
D
Em
E5
now it seems,
fun - ny how it is?
can't find the words to say,
I'm just a strang - er to my - self.
You nev - er miss it till it's gone a - way.
it's hard to make it through an - oth - er day.
P.M.
let ring
P.M.
P.M.
G5
D5
G5
And all the things I some - times do,
And the heart is ly - ing there,
And it makes me wan - na cry,
it is - n't
and will be
and throw my
P.M.
P.M.
P.M.
P.M.
P.M.
1.
2, 3.
C5
Cmaj7sus2
D
D5
me, but some - one else.
2. I
till my dy - ing day.
hands up to the sky.
P.M.
let ring
cont. in slashes

Chorus
G5*
Csus2
A5
D5*
C5
A5
Gtrs. 2+3
So, un - der - stand, Don't
Gtr. 1 (3° only)
8va
3
3
full
22 20 19 20 20 20 20 19 20 19
E5*
D5*
Csus2
3° Gtr. 1 tacet
waste your time al - ways search - in' for those wast - ed years.
G5*
Csus2
A5
D5*
C5
A5
Face up, make your stand. And
To Coda
1.
2.
E5*
D5*
Csus2
D5
re - al - ise you're liv - ing in the gold - en years.
Interlude
E5*
Gtr. 1
Fig. 1
12 0 0 0 0 0 0 7 0 0 0 0 0 8 0 0 0 0 0 5 0 0 0 0 0 0 7 0 0 0 3 0 0 0

1.
2.
D5
C5
Gtrs. 2+3
Gtr. 1 w/Fig. 1
P.M.
E5
D5 E5
Fig. 2
D5
C5
Solo
Gtrs. 2+3 w/Fig. 2

D5 E5
D5
8va
w/bar
full
C5
D5
1/2
E5
D.S. al Coda
TAB

Coda
Csus2
G5
Gtr. 1
Csus2
A5
D5*
C5
A5
So, un - der - stand, Don't
Face up, make your stand. And
E5
D5*
Csus2
waste your time al - ways search - in' for those wast - ed years.
re - al - ise you're liv - ing in the gold - en years.
Outro
E5
Gtr. 1
12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0
0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0
5-0-0-0-0-0-2-0-0-0-0-0-3-0-0-0
1.
2.
D5
0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0
0-0-5-0-0-0-0-0-2-0-0-0-3-0-0-0
12-0-0-0-0-0-7-0-0-0-0-0-8-0-0-0
rall.
(C)
(B)
(A)
(G)
E5*
0-0-5-0-0-0-0-0-7-0-0-0-3-0-0-0
Gtrs. 1+2
P.M.

CHILDREN OF THE DAMNED

Words & Music by Steve Harris

Verse
Em
Cmaj7
Dadd11/13
walk - ing like a small child but
(2.) walk - ing like a dead man, if
Gtr. 2 tacet
2° Gtr. 3 tacet
Gtr. 1
Fig. 2
let ring...
Gtr. 1 plays Fig. 2
watch his eyes burn you a - way.
he had lived he would have cru - ci - fied us all. Now he's
Black holes in his gold - en stare,
stand - ing on his last step, he thought ob -
God knows he wants to go home.
-liv - i - on, well it beck - ons us all.
Child - ren of the damned,
Gtr. 3
w/dist.
E5
B5
C5
D5
(A)
Chorus
child - ren of the damned.
Gtr. 1 tacet
P.M.

C5 D5 (A) E5 B5 C5 D5 (A)
Child - ren of the damned,
child - ren of the damned,
P.M.
P.M.
E5 B5
1. C5 D5 (A)
2. C5 A5 G5 F♯5 D5 E5
2. He's
P.M.
Interlude
♩= 190
D5
C5
D5
E5
Gtr. 3
E5
Now it's burn - ing his hands,
Gtrs. 4+5
f w/dist.
cont. in slashes

Bridge
D5
C5
he's turn-ing to laugh,
smiles
D5
E5
rhy. cont. sim.
as the pain sears his flesh.
Melt-ing his face,
D5
C5
scream - ing in pain,
ac-cord-ing to plan,
peel-
he's dust
D5
1.
E5
- ing the skin from his eyes.
Watch him die,
on (the) ground,

2.
Interlude
E5
B5
what did we learn?
Gtr. 5
w/ dist.
Gtr. 4
w/ dist.
Gtr. 3
P.M.
Fig. 4
C5
D5
E5
full
1/2

1. D5 E5

2. D5 E5

8va

1/2

8va

full

P.M.

P.M.

(8)

B5

+ = R.H. tap

Gtr. 3 plays Fig. 4

(8)

+ = R.H. tap

1. 2.

D^5 E^5 E^5 D^5 E^5

Gtr. 3

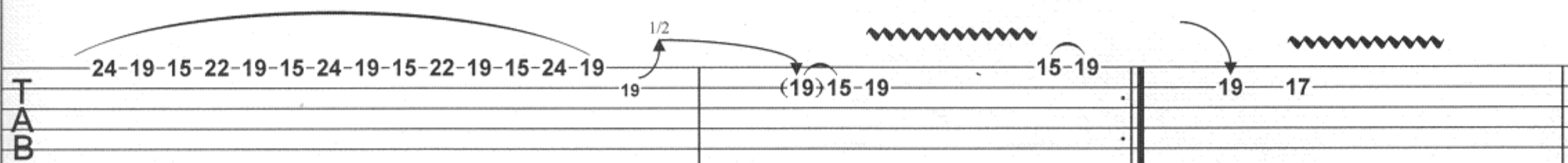
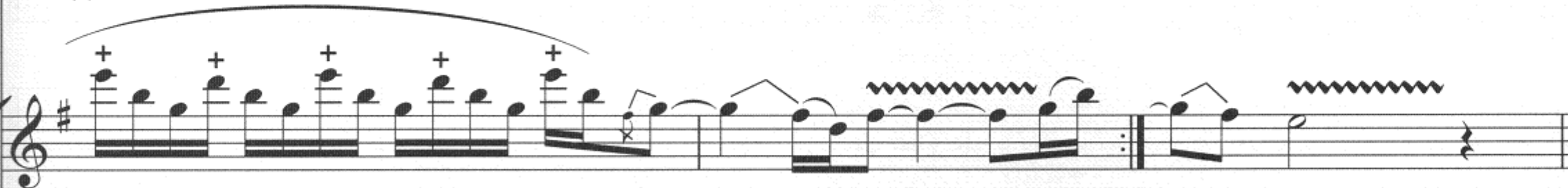
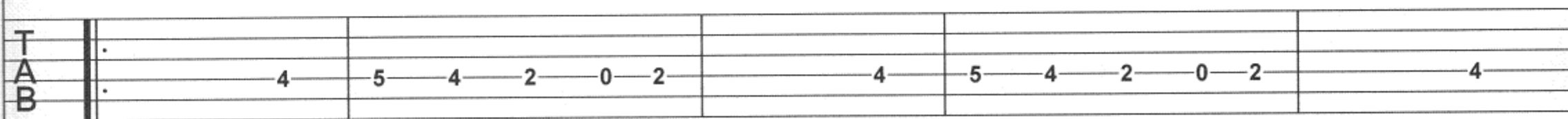
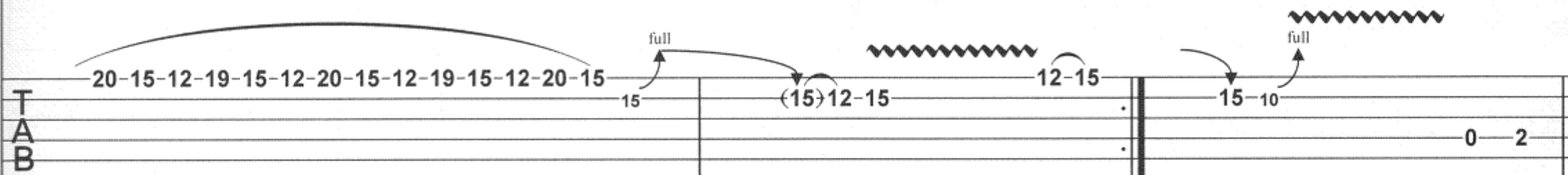
Oh,

(8) 8va

1/2

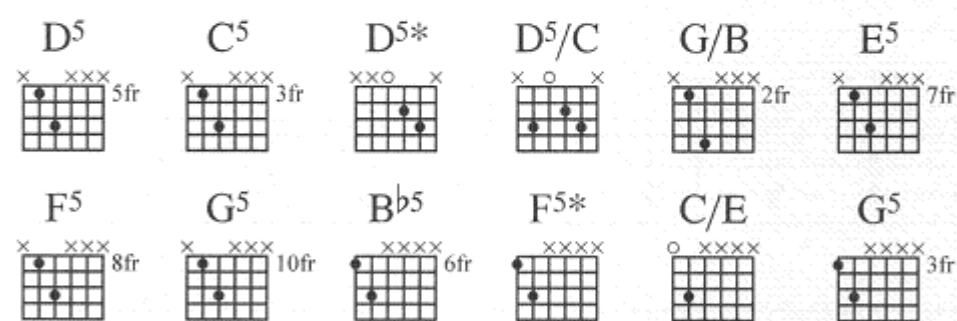
(8) 8va

Gtrs. 4+5

full full

D5
1.
E5
2.
rhy. cont. sim.
E5
oh.
You're child - ren of the damned,
D5
C5
your back's a - gainst the wall,
you turn in - to the light,
Like can - dles, watch them burn,
burn - ing in the light,
D5
1.
E5
you're burn - ing in the night.
You're child - ren of the damned,
you'll burn a - gain to - night,
rall.
Free time
E5
D5
G5*
A5*
E5
2.
Gtr. 3
child - ren of the damned.

THE NUMBER OF THE BEAST

Words & Music by Steve Harris

Let him who hath understanding
Reckon the number of the beast,
For it is a human number.
Its number is six hundred and sixty six.
– Revelations Ch. 13 v. 8

time to think, to get the mem - 'ries
saw that night was real and not just
- flec - tions of my warped mind star - ing
face that twists my mind and brings me
1, 2, 3.
D5
from my mind.
fan - ta - sy.
back at me?
2. What did I
3. Just what I
4. 'Cause in my
4.
D5*
to des - pair.
Yeah.
P.M.
D5/C

D5
Verse
D5
5. Night was black, was no use hold - ing back
6. Torch - es blazed and sac - red chants were praised
(7.) can't go on I must in - form the law
P.M.
sim.
'cause I just had to see, was some - one
as they start to cry hands held
can this still be real or just some
C5
D5
watch - ing me?
to the sky.
cra - zy dream?
In the mist
In the night
But I feel drawn
P.M.
1/4

dark fi - gures move and twist was all
the fires are burn - ing bright the rit - ual
to - wards the chant - ing hordes seem to
P.M. P.M. P.M. sim.
T
A
B

C5
this for real or just some kind of hell?
has be - gun Sa - tan's work is done.
mes - mer - ise... can't a - void their eyes.
Gtr. 2 cont. in slashes
T
A
B

D5
Chorus
C5
G/B
C5
D5
Gtr. 2
Six, six, six the num - ber of the beast.
Gtr. 1
P.M. P.M. P.M.
T
A
B

To Coda
C5
G/B
C5
cont. in stave
Hell ___ and fire ___ was spawned to be ___ re-leased.
Sac - - ri - fice ___ is go - ing on to-night.
Six ___ six, six ___ the one
P.M.
1.
2.
Gtrs. 1+2
D5
D5 E5 D5 E5 F5 E5 F5
P.M.
G5 F5 G5 F5 G5 F5 D5 E5 D5
E5 F5 E5 F5 G5 F5 G5 F5 G5 F5
1.
T
A
B

2.
Solo
G5 F5 G5 F5 B♭5 F5*
8va
loco
full
C/E F5* C/E F5* C/E B♭5
F5* C/E F5* C/E F5* C/E B♭5
8va
loco
full
full
F5*
1/2

C/E F5* C/E F5* C/E
B♭5
F5*
8va
full
cont. in stave
D5
C5
B♭5
Gtrs. 1 + 2
G5*
F5*
G5
A5
let ring...
P.M.
Gtr. 1
C5
Solo
D5
F5
G5
Gtr. 2
B♭5
C5
D5
F5
¼

G5
B♭5
C5
D5
full
F5
* bends are approximate
8va
(8)

D.S. al Coda
G5
B♭5
C5
7. This

Coda
D5
for you and me.
I'm
w/P.M.

com - ing back
fire
I will re - turn
I have the

C5
force
and I'll pos - ess your bo -
I have the power to make

D5
- dy and I'll make you burn.
— my ev - il take its course.

Outro
1.
2.
D5*
I have the
P.M.

D5/C

D5*
D5 C5 D5

RUN TO THE HILLS

Words & Music by Steve Harris

(A5) (C5/A) (D5/A) (G5/A) (A5)

full

let ring

♩= 175
D5
Gtrs. 1 + 2
P.M.
Verse
2. Running through dust clouds and barren wastes
3. Soldier Blue in the barren wastes
C5
G/B
C5
G/B
D5
galloping hard on the plains. Chasing the redskins
hunting and killing's a game. Raping the women and
Pre-chorus
back to their homes fighting them at their own game.
wasting the men the only good Indians are tame.

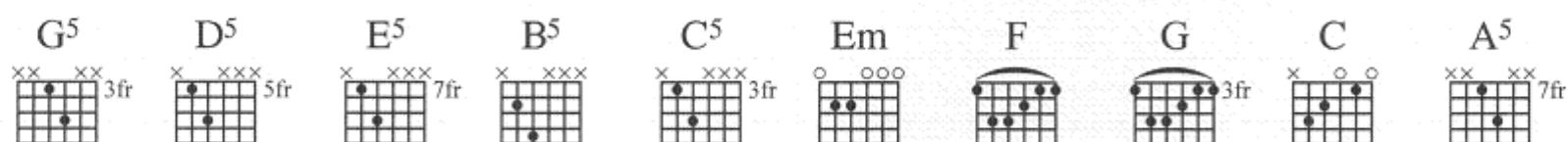
A5
C5
F5
Mur - der for free - dom a stab in the back wo - men and child - ren the
Sell - ing them whis - key and tak - ing their gold en - slav - ing the young and des -
Gtr. 2 cont. in slashes
Gtr. 2 D5
Chorus
G5
cow - ards at - tack.
-troy - ing the old.
Run to the
Gtr. 1
P.S.
P.M.
F5
Fsus2
open
C5
G/B
hills.
Run for your
P.M.
P.M.
G5
E5
F5
F#5
G5
E5
lives.
Run to the
P.M.

To Coda
F5
Fsus2
open C5
G/B
hills.
Run
for
your
P.M.
1.
2.
G5
cont. in stave
lives.
Gtr. 3
w/ dist. + wah
Solo
Gtrs. 1 + 2
E5*
Fig. 3
full
1/2

C5
full
E5*
Gtrs. 1 + 2 w/ Fig. 3
G5
C5
full
E5
G5
C5
full
gradual release
w/bar
8va
E5
(8)
w/bar
C5
8va
1 1/2
gradual release

F5
Fsus2
open
to the hills.
P.M.
C5
G/B
G5
E5 F5 F#5
Run for your lives.
G5
F5
Fsus2 cont. in stave
Run to the hills.
P.M.
Free Time
C5
G/B
G5
Gtrs. 1 + 2
Run for your lives.
TAB

PHANTOM OF THE OPERA (LIVE)

Words & Music by Steve Harris

Woh
yeah!
(8)
(8)
Gtrs. 1+2
(E)
G5
D5
(E)
G5
D5
(F♯)
(G)
Play 3 times
E5
B5
C5
D5
(E)
D5
(E)
1.
D5

2.
Verse
D5
(B)
1. I've been look - ing so long for you now you won't get a - way from my
(2.) stand - ing in the wings there you wait for the cur - tain to
(3.) run - ing and hid - ing in my dreams you're al - ways
(E)
D5
(E)
D5
grasp.
fall.
there.
You've been
And
You're the
(B)
(E)
liv - ing so long in hid - ing, and hid - ing be - hind that false mask.
know - ing the ter - ror and hold - ing you have on us all.
Phan - tom of the Ope - ra you're the Dev - il you're just out to scare.
D5
(E)
D5
And
Yeah
You

E5 B5 C5 D5 (E)
you know that I know that you ain't got that long to last.
I know that you're gon - na scratch me and maim me and maul.
dam -aged my mind and my soul it just floats through the air.
D5 (E) D5
Your
And
You
To Coda
E5 B5 C5 D5 (E)
looks and your feel -ings are just the rem - ains from your past.
you know I'm help -less from your mes - mer - is - ing cat - call.
haunt me, you taunt me you
D5 (E) 1. D5
2. You're

2.
(E)
D5
E5
B5
C5
D5
Bridge
E5
D5
E5
D5
P.M.
P.M.
C5
E5
D5
P.M.
Chorus
E5
D5
E5
D5
Keep your dis - tance walk a - way, don't take his bait. Don't you
Watch your step he's out to get you, come what may. Don't you
P.M.
P.M.
C5
E5
D5
stray, don't fade a - way.
stray from the nar - row way.
P.M.

rall.

Solo

D5 C5 Em

Gtr. 2

P.M.

8va

Gtr. 1

mp w/slight distortion

let ring…

Em
F
G
Em
C
Em
F
G
rake
Fig. 1
Em
C
Em
full
full
full
Gtr. 1 w/ Fig. 1

Slower
F
G
Em
(Em)
♩. = 142
full
mf (Bass cue)
Gtr. 1
Em
D
C
Gtrs. 1+2
f w/distortion
D
Em
D
C
D
Em
D
C
C5
D5

Gtr. 2
Em
G5
A5
Gtr. 1
8va
1.2.
3.
C5
D5
Em
G5
A5
C5

Gtrs. 1+2
E5
G5
A5
C5
B5
Slower ♩ = 110
D5
Gtr. 1
Gtr. 2

Solo
G5
A5
C5
D5
8va
full
cont. in slashes
E5
(8)
full
G5
A5
C5
B5
E5
rake
8va
full
1/2
1 1/2

A5
C5
D5
E5
Gtr. 2
Gtr. 1
8va
cont. in slashes
1/2
full
full
full
full
T
A
B
G5
A5
C5
B5
(8)
full
E5
8va
G5
A5
C5
B5
(8)

E^5 G^5

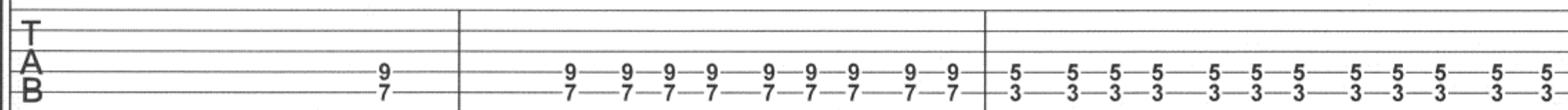
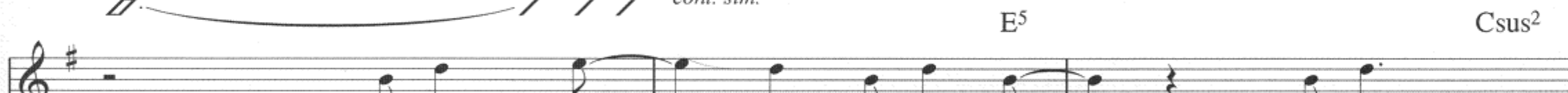
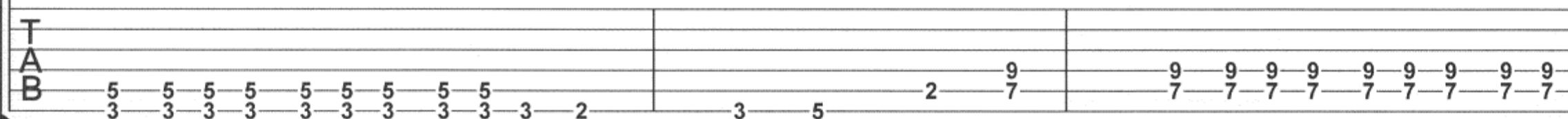
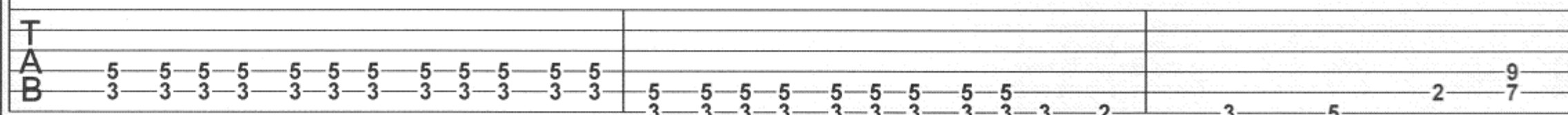
Gtr. 1

Gtr. 2

Gtrs. 1+2
E5
G5
A5
C5
D5
♩. = 172
E5
B5
C5
D5
(E)
D5
D.S. al Coda
(E)
1.
D5
2.
D5
3. I'm
Coda
C5
D5
E5
tor - ture me back at your lair.

THE EVIL THAT MEN DO

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith

Gtrs. 1+2 w/ Fig. 1
C5
dust with his daught - er, eyes red with the slaugh - ter of in - no - cence.
se - venth lamb slain, the book of life op - ens be - fore me.

(C)
E5*
Csus2
G5
Gtr. 4
And I will pray for her,
And I will pray for you,
Gtr. 3
P.M.

D/F#
cont. sim.
E5
Csus2
I will call her name out loud. I would
some day I may re - turn. Don't you
P.M.
P.M.

G5
D/F#
Csus2
bleed for her, if I could on - ly see her now.
cry for me, be - yond is where I learn.
P.M.

1.
C5
D5
C5
raz - or's edge and, ba - lanc - ing on a ledge, and.
2, 3, 4.
C5
D5
on ledge, you know, you know! The ev -
Gtrs. 3+4
Chorus
(E)
C5
D5*
(E)
- il that men do lives on and on. The ev -

C5 A5 (E)
-il that men do lives on and on. The ev-
C5 D5* (E)
-il that men do lives on and on. The ev-
To Coda II
To Coda
D.S. al Coda
C5 A5 E5
-il that men do lives on and on.
Coda
Interlude
(E) E5
P.M.
P.M.

Gtr. 4
C5
1.
D5
Gtr. 3
P.M.
P.M.
E5
2.
A5
F#m11
8va
Gtr. 1
f w/dist.
full
Fig. 3
let ring...
Gtr. Solo
(8)
D5
E5**
F#m11
1/2

E** Bsus4 F#m11

P.M. P.M. P.M. P.M. w/bar w/bar w/bar

Coda II A5 (E)

The ev - il, the ev -

P.M.

C5 D5 E5

- il, the ev - il, that men do. The ev -

full

P.M.

C5
- il, the ev - il, the ev -
full
(15)
8
P.M.
A5
E5
- il, that men do.
full
8
9
7
(7)
Outro
Ow! Ow!
P.M.
Gtr. 1 tacet
P.M.

WRATHCHILD (LIVE)

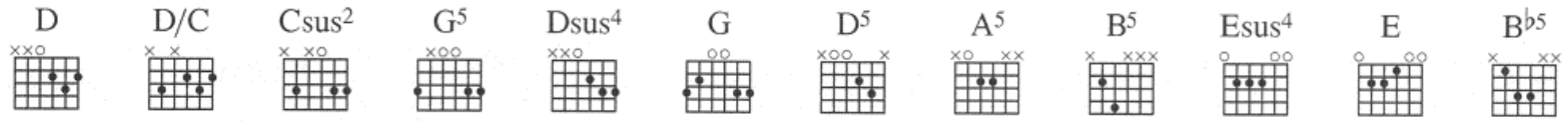
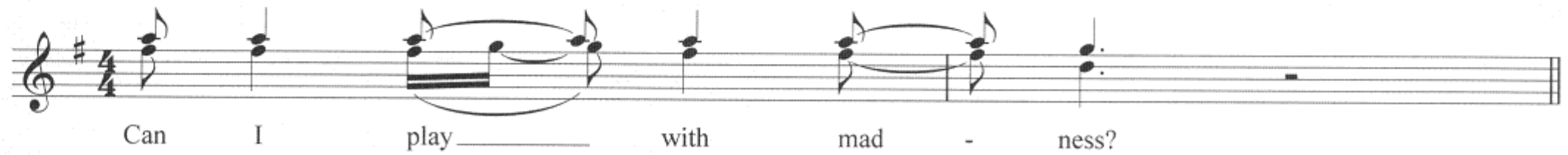
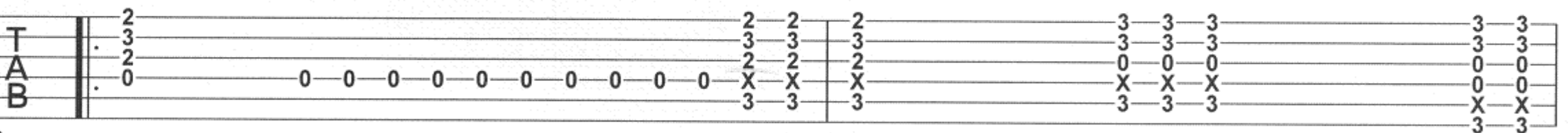
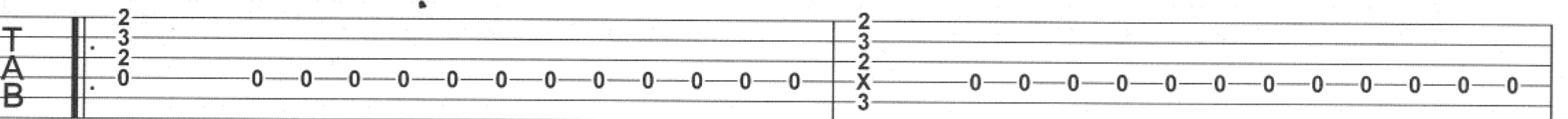
Words & Music by Steve Harris

D5 E5
N.C.
C5
wrath - child,
(I'm) com - ing to get you,
P.M.
To Coda
D5
(E)
yeah, yeah, yeah.
Gtr. 1
w/wah-wah
Gtr. Solo
D5 E5
N.C.
Gtr. 2 plays Fig. 1
full
8va
rake

D5 E5
(8)
D5 E5
D5 E5
N.C.
D5 E5
D5 E5
D5 E5
N.C.
full
full
full
Interlude
Gtrs. 1+2
C5
D5
(E)
N.C.
(B)
(C♯)
Yeah,
yeah,

(D)
ya - ya - ya, yow!
(E)
D5 E5
D5 E5
D5 E5
P.M.
D5 E5
D5 E5
D5 E5
N.C.
D.S. al Coda
2. Some
Coda
1.
2.
(E)
E7#9
Yow!
Gtrs. 1+2

CAN I PLAY WITH MADNESS

Words & Music by Bruce Dickinson, Steve Harris & Adrian Smith

G
Dsus4 D Dsus4 D Dsus4
won - der if I'm free.
lie and don't say you don't know.
P.M.
Fig. 1
Gtrs. 1+2 w/Fig. 1
D Csus2 G Dsus4 D Dsus4 D Dsus4
Give me a sense of won - der, to know I can be - lieve
I say you'll pay for this mis - chief, aw, in this world or the next."
D D/C G Dsus4 D Dsus4 D Dsus4
Give me the strength to hold my head up, spit back in their face.
Oh, and then he fixed me with a freez - ing glance, and the hell - fires raged in his eyes. He said, "You
D Csus2 G
Don't need no key to un - lock this door, got - ta break down the walls, break
wan - na know the truth, son? Lord, I'll tell you the truth, your soul's gon - na burn in the
D5 A5 D5 A5 D5 A5
out of this bad place.
lake of fire."
Gtrs. 1+2

B5
G5
D5
Can I play with mad - ness?
The pro - phet
P.M.
A5
B5
G5
looked and he and laughed at me.
Ha!
He said,
can I play with mad - ness?
He said, "You're
P.M.
To Coda
1.
Interlude
D5
A5
D5
A5
D5
A5
D
blind,
too blind
to see."
You're,
Gtr. 3 tacet
w/dist.

D/C
Csus2
G5
Dsus4
D
Dsus4
D
Dsus4
said you're too blind to see.
Gtr. 2
P.M.
Gtr. 1
Gtrs. 1+2
D
D/C
Csus2
G5
Dsus4
D
Dsus4
D
Dsus4
Gtr. 2
P.M.
Gtr. 1
Gtrs. 1+2

Slower (♩ = c. 105)

2.
(E)
G5
A5
Aw,
lis - ten to me,
said the
Gtr. 3
Fig. 2
pro - phet.
Fig. 3
Gtr. 3 w/Fig. 2
(G)
B♭5
C5
Fig. 4
Gtr. 3 w/Fig. 4

Double time feel
Solo
Gtr. 4
(E)
G5
A5
8va
ff w/dist. + pitch shift fx
Gtrs. 1+2 w/Fig. 3
Gtr. 3 tacet
full
Interlude
Gtrs. 1+2
w/bar
P.S.
D.S. al Coda
Coda
D5
to see."
Gtr. 4 tacet
Gtrs. 1+2 tacet
N.C.
Can I play with mad - ness?

POWERSLAVE

Words & Music by Bruce Dickinson

Pre-Chorus

Em C5 G♯m Em C5 G♯m

Gtrs. 1+2

rhy. cont. sim.

Gtr. 3

f w/dist.

Em C5 G♯m Em C5 *1°+3°* G♯m

2°

Gtrs. 1+2 w/ Fig. 2
E5
C5
D5
(E)
I don't wan - na die, I'm a god. Why can't I live on?
When the

E5
C5
D5
(E)
Life - giv - er dies, all a - round is laid waste,
and

To Coda
E5
C5
D5
(E)
in my last hour, I'm a slave to the pow - er of death.

1.
A5
C5
A5
B♭5
Gtrs. 1+2
P.M.
T
A
B

A5
C5
A5 N.C.
2.
Em
P.M.
T
A
B

Interlude

Gtr. 3
Bm
Bm/A
Bm
Bm/A
Fig. 3
let ring...
mf
Gtr. 3 w/clean tone + chorus
Gtrs. 1+2 tacet
T
A
B

Bm Bm/A Bm/G

full

Gtr. 3

Fig. 4

let ring...

Bm Bm/A G5

(8)

full 1/4

Gtrs. 1+2

P.M.

♩ = 165

B5 G5* D5* A5

w/bar

full full full full full full

1/4

Gtrs. 1+2

P.M.

Fig. 5

B5

G5* D5* A5

8va

full

1/2

P.M.

B5 G5* D5* A5

Gtr. Solo

B5
G5* D5* A5
8va
gradually release bend
full
(8)
F5 E5*
Gtrs. 1+2
Eb5 D5
Gtr. 4
Gtr. 5 tacet
Harm.
w/bar
-1
C5 B5

G5 E5
P.S.
w/bar
-2
♩ = 136
Gtrs. 1+2
A5 C5 A5 B♭5
P.M.
Gtr. 4 tacet
A5 C5 A5 (D)
D.S. al Coda
Coda
(E) C5 D5 (E)
death. Slave to the pow- er of death,
Gtrs. 1+2
P.M.

Verse 3:
Now I am cold but a ghost lives in my veins,
Silent the terror that reigned, marbled in stone,
A shell of a man God preserved for a thousand ages,
But open the gates of my hell,
I'll strike from the grave.

HALLOWED BE THY NAME

Words & Music by Steve Harris

(C5)
(D5)
sands of time for me are run-ning low,
Interlude
♩ = 104
E5
C5
Gtr. 5
Gtr. 4
Gtr. 1 tacet
w/ dist.
full
Gtrs. 2+3
P.M.
Fig. 3
D5
E5
run - ning

Gtrs. 2+3 w/ Fig. 3
C5
low,
full
full

D5
E5
yeah!
full
full

Gtrs. 2+3
(*E5)
(C5)
(D5)
Gtrs. 3+4 tacet
*chords implied by bass

1.
(E5)
2.
(E5)
B5

Verse
E5
G5
C5
A5
2. When the priest comes to read me the last rites,
(I) take a look through the bars at the last sights
D5
B5
E5
B5*
C5
of a world that has gone ve - ry wrong for me.
Can it be that there's some sort of er - ror?
Hard to stop the sur - mount - ing ter - ror,
is it real - ly the end not some cra - zy dream?

E5
C5
Some-bo-dy please tell me that I'm dream-ing, it's not ea-sy to stop from scream-ing, the
P.M.
Fig. 4
D5
E5 B5 C5
words es-cape me when I'll try to speak.
Gtrs. 2+3 w/ Fig. 4
Tears flow but why am I cry-ing? Af-ter all I'm not a-fraid of dy-ing,
D5
E5 B5* C5
though I be-lieve that there nev-er is an end.
Gtrs. 2+3
D5
E5

E5
C5
Gtr. 4
E5
D5
C5
D5

Verse
E5
C5
3. As the guards march me out to the court - yard, some - bo - dy cries from their cell, "God be with you!"
4. Mark my words, be - lieve my soul lives on, don't wor - ry now that I have
P.M.
Fig. 5
Gtr. 4 tacet
D5
E5
If there's a God, why does he let me go?
gone, I've gone be - yond to seek the truth.
Gtrs. 2+3 w/ Fig. 5
As I walk, my life drifts be - fore me, though the end is near I'm not sor - ry,
When you know that your time is close at hand, may - be then you'll be - gin to un - der -
catch my soul, it's will - ing to fly a - way.
-stand life down there is just a strange il - lu - sion.
Interlude
Gtrs. 2+3
T
A
B

Gtr. 4
E5
B5
Fig. 6
Gtr. 4 w/ Fig. 6
E5
G5
C5
B5*
E5
Gtr. 4 tacet
(E)
C5
D5
(E)
C5
D5
E5
P.M.
Fig. 7
D5
P.M.
1.

2.
Gtr. Solo
Gtr. 4
E5
P.S.
w/ wah
full
Gtrs. 2+3 w/ Fig. 7
D5
E5
8va
1/4
D5
P.H.

E5
full
full
Gtr. 4 tacet
Gtr. 5
full
full
*Tap bent string at 18th fr.
D5
E5
full
D5

Interlude
Gtrs. 2+3
E5
P.M.
1, 2, 3.
(1° only)
Gtr. 5 tacet
(E)
4.
Gtr. 3
Gtr. 2
C5
D5

E5
C5
T
A
B

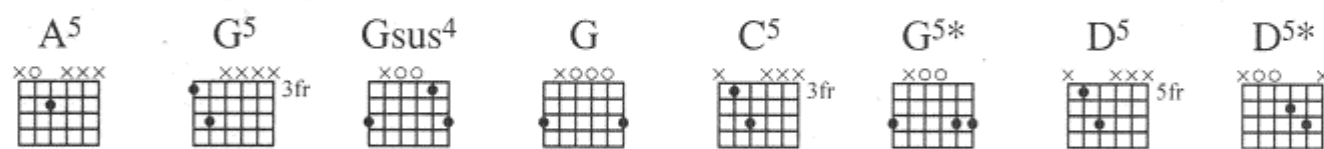
D5
Gtrs. 2+3
E5
B5*
C5
3
T
A
B

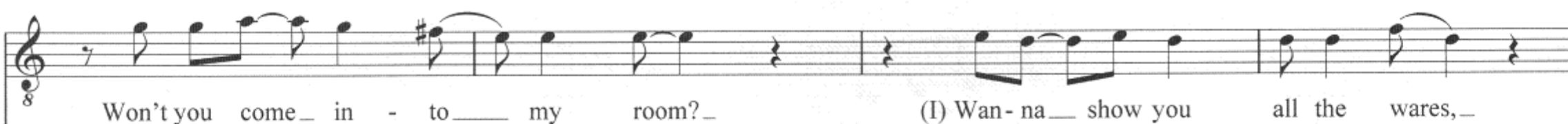
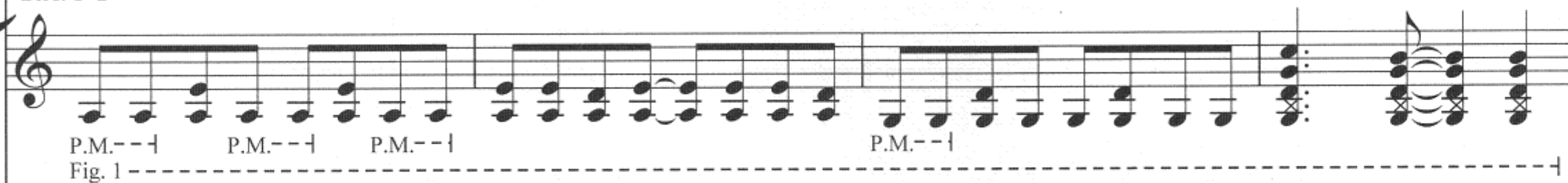
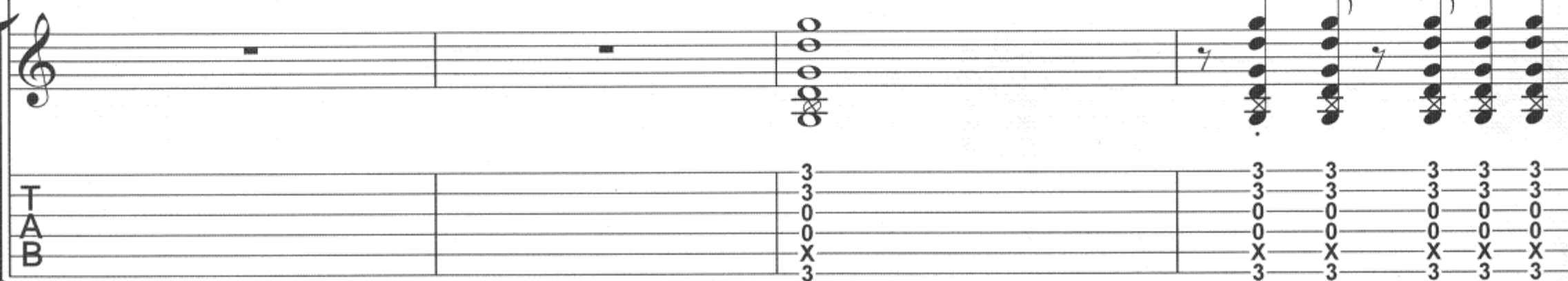
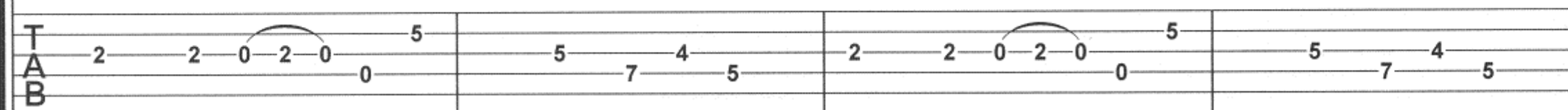
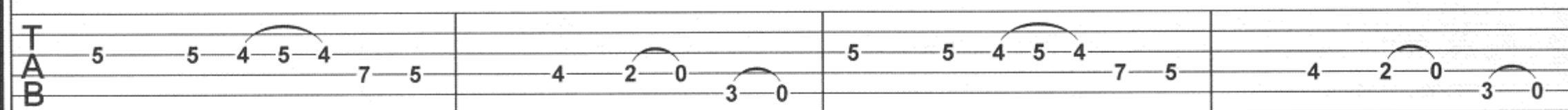
Chorus
E5
C5
D5
Yeah, yeah, yeah, hal - lowed
T
A
B

E5
be thy name. Yeah, yeah, yeah,
T
A
B

C5
D5
hal - lowed be thy
cont. in slashes
♩ = 104 (𝅗𝅥 = ♩)
E5
A5
D5
G5
Outro
name.
Gtr. 4
C5
A5
D5
rall.
B5
E5*
E5
Yeah, oh.
Gtrs. 1+2+3

IRON MAIDEN (LIVE)

Words & Music by Steve Harris

*chords implied by bass

Verse
A5
G5
Gsus4
G
Won't you come in - to my room?
(I) Wan - na show you all the wares,
Gtrs. 1+2
P.M.
Fig. 1
Gtrs. 1+2 play Fig. 1
(I just) wan - na see your blood,
(I) just want to stand and stare.
Gtr. 1 w/ ad lib. fills
See the blood be - gin to flow
as it pours up - on the floor.
I - ron Maid - en can't be fought,
I - ron Maid - en can't be sought.
1° only
(A5)
(G5)

(A5)
(G5)
Chorus
C5
G5*
D5
A5
Oh, well, wher-ev - er, wher-ev - er you are,
Gtr. 1
w/wah-wah
cont. in slashes
full
Gtr. 2
P.M.
Gtrs. 1+2
I-ron Maid - en's, gon-na get you, no mat - ter how far.
w/wah-wah

Coda
free time
𝅗𝅥 = 131
G5*
D5*
(Am)
wants you for dead.
Gtr. 1
Gtr. 2 tacet

Gtr. 2
(Am)
Play 3 times
Gtr. 1

(A5)
N.C.
Play 3 times
Gtrs. 1+2 tacet
Bass arr. for Gtr.

♩= 195
Gtr. 2
D5
C5
(Am)
Gtr. 1
Gtr. 2
f w/dist.
(A5)
(G5)
1.
2. D.S. al Coda

2 3 4 5 6 7 8 9
3/09 (169348)

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ISBN 978-1-84772-792-3